

## **PROJECT OBJECTIVES, GOALS, AND IMPLEMENTATION (POGI)**

### **FY 2014 Creative Arts Exchange: Theme 1-Music (American Music Abroad)**

#### **ECA-ECAPEC-14-053**

#### **Cultural Programs Division    Office of Citizen Exchanges**

The POGI guidelines apply specifically to the Request for Grant Proposals (RFGP) issued by the Office of Citizen Exchanges, Cultural Programs Division for the FY 2014 Creative Arts Exchange: Music [American Music Abroad (AMA)] theme. Proposals must conform to the RFGP, the Guidelines stated in this document, and the standard Proposal Submission Instructions (PSI). Applications not adhering to the conditions set forth herein may be deemed technically ineligible. These guidelines are specific to the program mentioned above and are **IN ADDITION TO** the Standard Guidelines outlined in the PSI. If there is a perceived disparity between the standard and program specific Guidelines and the program information supplied in the accompanying RFGP, the RFGP is to be the dominant reference.

#### **Eligible Grant Applicants:**

Applicants may be submitted by public or private non-profit organizations meeting the provisions described in Internal Revenue Code section 26 USC 501 (c) (3). To be eligible for this competition, all organizations must demonstrate a minimum four years of experience successfully conducting international performing arts exchange programs in the music field. The organization must have experience administering programs in multiple musical genres and in countries with significant underserved populations with little access to American art forms and to counties with significant youth populations. No guarantee is made or implied that a Cooperative Agreement will be awarded for tours to any particular region

Proposals should reflect a practical understanding of global issues and demonstrate sensitivity to cultural, political, economic, and social differences in regions where tour groups may perform. Special attention should be given to describing the applicant organization's experience with planning and implementing complex and predictable logistical undertakings overseas. Applicants should describe their project team's capacity for successfully planning projects of this nature and provide a detailed sample program (to include itineraries) to illustrate planning capacity and ability to achieve program objectives.

## **I. STATEMENT OF WORK**

In consultation with ECA, specific responsibilities will include the following:

### **A. Award Recipient Responsibilities**

#### **1. Participant Selection**

In consultation with ECA, design, organize and implement a transparent, nationwide, open competition process to select a slate of approximately 10 American music ensembles of various sizes including trios, quartets, and quintets, representing the broadest possible American musical genres; consisting of no more than two groups who have participated in AMA programs in the past; and containing musicians who are:

- at least 18 years old,
- demonstrate the highest artistic, performance, and teaching abilities,
- are dedicated to interactive educational activities targeting various age-groups and musical abilities, have a strong interest in inter-cultural exchange,
- are conversant with broader aspects of contemporary American society and culture,
- routinely use social media to enhance business management and to engage with audiences,
- have participated no more than twice in previous AMA tours,
- and are adaptable to rigorous touring through regions of the world where travel and performance situations may be difficult.

The competition process must consist of an open call to U.S. musicians with clear and transparent selection criteria and mechanism approved by ECA; multi-city auditions; an independent panel of judges assembled in consultation with ECA and an ECA representative;

Receive nominations from selected Embassies for the foreign participants invited to attend the U.S. program;

Submit the final slate of musicians for ECA for review and approval; and

Inform Embassy staff of final U.S. and foreign participant selections.

## **2. Program Planning and Management**

Coordinate closely with U.S. Embassy/Mission/Bureau staff to ensure the tours advance foreign policy objectives, and that each tour contains a well-balanced program of performances, master classes, lectures, workshops with people from varied age groups and musical backgrounds, impromptu musical sessions, radio and TV appearances, and other activities with local cultural institutions, musicians, media, and students.

Work with ECA on country selection and program dates, coordinate international travel arrangements, and provide both program participants and host Embassies/Missions with information to ensure adequate preparation.

Work with Embassy/Mission staff on venue selection, tour dates, and interpretation services (if needed);

Provide the full array of the programming logistics, including but not limited to:

- Making all international travel arrangements for all participants and coordinating with Posts on in-country, overseas travel;
- Securing visas for the U.S. participants and communicating with U.S. participants about immunizations and health insurance;
- Enrolling participants in health and accident insurance program to meet basic J-1 visa requirements.
- Finalizing daily schedules for the overseas and U.S. programs two weeks before the start date of each program;
- Organizing pre-departure orientations sessions and briefings in Washington, DC, with State Department regional experts and ECA program officers to provide participants with media training, cultural briefings about the tour countries, and a context for their diplomatic role as Department of State program participants;
- Scheduling public performance dates in Washington, DC, for each ensemble;

- Developing outreach to international and domestic media as part of a comprehensive media and public relations strategy, to include social media, developed by the successful applicant, in consultation with ECA;
- Preparing participants for newspaper and other electronic media interviews and feature articles. The successful applicant will work closely with U.S. Embassy and Consulate public relations staff members to ensure that participants are briefed on current political and social issues in each overseas country;
- Providing on-going and detailed information to the Cultural Programs Division regarding program schedules, venues and workshop results;
- Producing press and educational materials appropriate for audiences overseas who may not be familiar with the United States and/or American music (including, as needed, translation materials). The successful applicant will include an online education component to enhance international touring activities;
- Providing day-to-day monitoring of the program to prevent and/or manage any issues or complications that may arise;
- Giving regular ongoing and detailed updates to the program officer of schedule changes, tour highlights, media coverage, performance and workshop results; and attendance numbers;
- Working in consultation with ECA on the implementation of the program and provide timely reporting of progress to ECA, and comply with financial and program reporting requirements;
- Designing and implementing an evaluation plan that assesses the impact of the program;
- Managing all financial aspects of the program, including stipend disbursements to the participants and management of sub-award relationships with partner organizations, if applicable;
- Arranging a de-briefing session for both U.S. and international participants for purposes of evaluation and to summarize the project activities at the end of each overseas program; Assisting ensembles with follow-on program activities;
- And for the domestic program, design an initiative to bring approximately two foreign musicians or professionals in the music industry to the United States for a two-week overview of the American music business and to learn how the various segments of the industry operate on a day-to-day basis with the goal of advancing the music industry in his/her home country.

The successful grantee must be highly responsive and able to work in close consultation with ECA and the Public Affairs Sections of the participating U.S. Embassies/Missions.

Note: The U.S. Department of State maintains exclusive rights to the program name *American Music Abroad* for and relating to the production, sponsorship, advertising, and distribution of musical performances and similar educational and cultural services. For the purpose of carrying out the terms of the Cooperative Agreement the U.S. Government will grant to the grantee organization a non-exclusive license to use the name to carry out the terms and conditions of this Cooperative Agreement and the grantee organization will need to use the name in all literature, promotional materials and other products produced and/or distributed under the terms and conditions of this Cooperative Agreement.

## **B. Department of State Responsibilities**

In a Cooperative Agreement, ECA is substantially involved in program activities above and beyond routine monitoring. Specific responsibilities will include the following:

- a. Approval of audition cities, the recruitment and selection process, and judges and judging

- criteria;
- b. Participation in the selection of musicians, orientation and debriefing activities;
- c. Identification of three to five countries for each tour. Countries will be those of importance to the Department of State's public diplomacy mission to build mutual understanding in the following world regions: the Middle East/ North Africa (NEA), East Asia and the Pacific region (EAP), African (AF), South and Central Asia (SCA), Europe (EUR), and/or South and Central America (WHA);
- d. Arrangement of participation by Department of State officers in pre-tour briefings and any debriefings that might take place;
- e. Approval of media and public relations strategies and arrangements for a possible showcase event; and
- f. Approval of all tour arrangements, including daily program schedules.

## II.

### PROGRAM SPECIFIC GUIDELINES

**A. Overview:** Under this Cooperative Agreement, the recipient will design and implement the 2014-2016 AMA program, which will consist of approximately 10 tours for a select number of professional American musical ensembles to at least 40 countries from all geographical regions as determined by ECA in consultation with regional bureaus. The AMA touring season typically begins in September and ends in June. AMA is an international exchange program designed to broadly represent the excellence and diversity of American music overseas and to engage people and audiences overseas that do not normally have access to American cultural performances or American artists. The program incorporates artistic collaboration, professional development and outreach to youth and underserved communities overseas. Ensembles chosen for this program must demonstrate high artistic ability, evidence a strong commitment to education and exchange activities, and reflect the diversity of America and American music. Some examples of American music genres include, but are not limited to, contemporary urban music, hip hop, rock and roll, jazz, and American roots music like country and western, bluegrass, zydeco, Cajun, and folk. International tours will include workshops, master classes, and outreach activities, in addition to performances. In addition to the overseas components, the initiative may bring approximately two foreign musicians or professionals in the music industry to the United States for an approximate two-week overview of the American music business and to learn how the various segments of the industry operate on a day-to-day basis with the goal of advancing the music industry in his/her home country.

**B. Program Dates:** This Cooperative Agreement will begin on or about September 1, 2014. Each of the four to six week overseas tours and the approximately two-week U.S. program may begin at a time that is mutually agreed upon by ECA, the recipient and the U.S. Embassies. Proposals will need to contain a detailed time line annotating dates of each program component.

**C. Program Administration:** ECA seeks proposals to engage people and audiences that do not normally have access to American cultural performances or American audiences by presenting at least 10 tours of musical ensembles representing the wide range of American musical genres. Specific terms for the selection of the musical ensembles will be developed in collaboration with ECA and subject to ECA approval, but should involve a nationwide, open call to American musicians geared to final competitive selection by an independent panel that includes an ECA representative and culminating in a diverse cadre of musicians. The application and selection process should represent the broadest possible diversity of American musical genres. Ensembles will be of varying sizes, including trios, quartets, and quintets. ECA will designate at least 40 participating countries from all geographic regions. The recipient will work in collaboration with the U.S. Embassy to develop a

substantive program agenda, including performances, workshops, lectures, master classes, media engagements, and other events. However, performances are only one aspect of the AMA program, and AMA musicians will also be expected to conduct or participate in master classes, lectures, workshops with people from varied age groups and musical backgrounds, impromptu musical sessions, radio and TV appearances, and other activities with local cultural institutions, musicians, media, and students. The AMA program should also incorporate digital media and innovative technologies into a well-developed public relations strategy for the program and to create online educational materials must to supplement the international tour activities.

The recipient is responsible for the design and structure of each project component. Proposals must describe strategies for including the broadest and largest audiences while ensuring substantive and effective programming, and also must provide a detailed and comprehensive narrative describing the objectives of the program. Overall, proposals will be reviewed on the basis of their responsiveness to the review criteria listed in the RFGP and this POGI, as well as coherence, clarity, and attention to detail.

Projects are expected to yield the following outcomes:

- I. Build cross-cultural understanding through effective and creative people-to-people programs – using music to create new avenues of communication and explore the commonalities between Americans and people from around the world.
- II. Support U.S. foreign policy goals, especially youth and women’s empowerment through community engagement activities, including workshops and master classes.
- III. Foreign participants, especially younger audiences, will increase their appreciation of the excellence and diversity of current American music, as well as the cultural history of the United States.
- IV. America’s global competitiveness will be enhanced through the new understanding gained by the Americans participating in this program.

**D. Participants & Participant Selection:** American participants should be professional artists and educators who are U.S. citizens and at least 18 years of age; demonstrate the highest artistic, performance, and teaching abilities; be dedicated to interactive educational activities targeting various age groups and musical abilities; have a strong interest in intercultural exchange; be conversant with broader aspects of contemporary American society and culture; be adaptable to rigorous touring through regions of the world where travel and performance situations may be difficult; and represent the diversity of American and American music. The successful applicant and our Embassy colleagues will be encouraged to especially seek women artists to participate in both sections of this project. Foreign participants from the designated overseas countries, who participate in the U.S. residency portion of the program, will be nominated and vetted by our overseas posts. All foreign participants must also be at least 21 years of age, and must travel to the United States on J-1 visas. Please see separate section V.3d.1 for ECA’s J-1 visa requirements. Both U.S. and foreign participant groups should represent the full range of diversity in terms of ethnic, gender, cultural, racial and disability.

### **III. BUDGET**

All budget guidelines must be followed. The budget should indicate any cost sharing from sources other than the Department of State. See standard guidelines (PSI) in the Solicitation Package for information on cost

sharing and the cost of audits.

The maximum level of funding for this program is **\$1,500,000**. ECA intends to award one Cooperative Agreement to support program and administrative costs required to implement this exchange program. Bureau grant guidelines require that organizations with less than four years experience in conducting international exchanges be limited to \$130,000 in Bureau funding. Therefore, organizations with less than four years experience in conducting international exchanges are ineligible to apply under this competition. The Bureau reserves the right to reduce, revise, or increase proposal budgets in accordance with the needs of the program and the availability of funds.

Please be sure to include a **Summary Budget** on a separate page before the **Detailed Budget**. The Summary Budget should clearly indicate the number of program participants and provide an overall unit cost per participant, as well as a unit cost breakdown by program and administrative costs. Following the **Detailed Budget**, please include a **Budget Narrative** that concisely explains how costs were calculated and the rationale for including them in the budget.

Your proposed budget should include, but may not be limited to, the following **allowable program expenses**: domestic and international travel for the selected 10 ensembles (per the Fly America Act); visas and immunizations; airport taxes and applicable country entrance fees; honoraria; educational materials and presentation items; excess and overweight baggage fees; trip itinerary booklets; press kits and promotional material; follow-on activities; monitoring and evaluation; international travel for program implementation and/or evaluation purposes; and other justifiable expenses related to program activities. Your proposed budget should include, but may not be limited to, the following **allowable administrative expenses**: costs necessary for the effective administration of the program may include salaries for grantee organization employees, benefits, and other direct and indirect costs per detailed instructions in the Solicitation Package.

The following guidelines may be helpful in developing a proposed budget:

A. Travel Costs. International and domestic airfares (per the Fly America Act), transit costs, ground transportation, and visas for the American Music Abroad participants to travel to the tour destinations. Travel costs should also include airfare for selected finalists to travel to the nearest audition city.

B. Per Diem: Domestic Per Diem should be estimated for selected finalists attending auditions in the nearest audition city. For the Washington, D.C. portion of the tour, organizations should use the published Federal per diem rates, and estimate per diems based on a two-night stay per ensemble member. The Public Affairs Sections of the participating U.S. Embassies/Missions generally are responsible for per diem abroad. Domestic per diem rates may be accessed at: [http://www.gsa.gov/portal/content/104877?utm\\_source=OGP&utm\\_medium=print-radio&utm\\_term=perdiem&utm\\_campaign=shortcuts](http://www.gsa.gov/portal/content/104877?utm_source=OGP&utm_medium=print-radio&utm_term=perdiem&utm_campaign=shortcuts)

C. Sub-grantees and Consultants. Sub-grantee organizations may be used, in which case the written agreement between the prospective grantee and sub-grantee should be included in the proposal. Sub-grants must be itemized in the budget under General Program Expenses. Consultants may be used to provide specialized expertise. Daily honoraria cannot exceed \$250 per day, and applicants are strongly encouraged to use organizational resources, and to cost share heavily in this area.

D. Health Insurance. Each American Music Abroad participant will be covered under the terms of the ECA-sponsored COINS health insurance policy. The cost for international travel insurance for staff travel may be included in the proposal budget.

E. Honoraria for American Music Abroad musicians. Daily honorarium is \$200 per day for each performer, including rest and travel days.

F. Educational and Promotional Items. Ensemble members may use these funds for individual purchases or they may pool funds for joint purposes. ECA funds for educational and promotional items (e.g. CDs, guitar strings, lapel pins, etc.) should not exceed \$500 per ensemble.

G. Excess Baggage. Excess baggage costs are based on the size and weight of the instrument. Excess baggage estimates may be subject to change once actual tour itineraries are scheduled; however for proposal budget purposes, costs should be estimated at \$3,500 per ensemble.

H. Immunizations/Visas. For purposes of a proposed budget, line items for immunizations should be estimated at \$400 per musician, and visas/visa photos should be estimated at \$600 per musician.

I. Press/Outreach Kits. Each relevant U.S. Embassy/Mission should receive appropriate contents for press kits. Items may be sent electronically with the understanding that in some cases, embassies may not be able to access large files or attachments. This line item may include funds for shooting and duplicating black and white publicity photos and duplicating CDs, as well as creating banners or other backdrops for display at performances.

J. Translation of outreach and/or educational materials.

K. Staff Travel. Allowable costs include domestic staff travel for one staff member to attend recruitment/selection events in two U.S. cities and to pre-tour briefings and performances in Washington, D.C. International staff travel will be allowable, especially if associated with monitoring and evaluation, as long as costs for a full four-to-six week tour for each ensemble are completely covered. Cost-sharing for staff travel is strongly encouraged.

L. Travel, Per Diem, and equipment costs related to scheduling an associated domestic event as part of the annual American Music Abroad program.

M. Other justifiable expenses directly related to supporting program activities.

Cost Sharing: There is no minimum or maximum percentage required for this competition. However, the Bureau encourages applicants to provide maximum levels of cost sharing and funding in support of its programs.

When cost sharing is offered, it is understood and agreed that the applicant must provide the amount of cost sharing as stipulated in its proposal and later included in an approved grant amendment. Cost sharing may be in the form of allowable direct or indirect costs. For accountability, you must maintain written records to support all costs which are claimed as your contribution, as well as costs to be paid by the Federal government. Such records are subject to audit. The basis for determining the value of cash and in-kind contributions must be in

accordance with OMB Circular A-110, (Revised), Subpart C.23 – Cost Sharing and Matching. In the event that you do not provide the minimum amount of cost sharing as stipulated in the approved budget, ECA's contribution will be reduced in like proportion.

#### **IV. REVIEW CRITERIA**

Eligible proposals will be subject to compliance with Federal and Bureau regulations and guidelines and forwarded to Bureau grant panels for advisory review. Proposals may also be reviewed by the Office of the Legal Adviser or by other Department elements. Final funding decisions are at the discretion of the Department of State's Assistant Secretary for Educational and Cultural Affairs. Final technical authority for assistance awards (grants or Cooperative Agreements) resides with the Bureau's Grants Officer. The Bureau reserves the right to reduce, revise, or increase proposal budgets in accordance with the needs of the program and availability of funds.

The submission will be reviewed with the following review criteria in mind:

1. ***Quality of the program idea/plan/impact:*** Proposals should exhibit originality, substance, precision, and relevance to the Bureau's mission. Detailed agenda and relevant work plan should demonstrate substantive undertakings and logistical capacity. Agenda and plan should adhere to the program overview and guidelines described above. Proposed programs should strengthen long-term mutual understanding, including maximum sharing of information and establishment of long-term institutional and individual linkages. Proposals should provide a plan for continued follow-on activity (without Bureau support) which insures that Bureau supported programs are not isolated events.
2. ***Institutional Capacity/Institution's Record/Ability to achieve program objectives:*** Proposed personnel and institutional resources should be adequate and appropriate to achieve the program or project's goals. Proposals should demonstrate an institutional record of successful exchange programs, including responsible fiscal management and full compliance with all reporting requirements for past Bureau awards (Grants or Cooperative Agreements) as determined by the Bureau Grants Staff. The Bureau will consider the past performance of prior recipients and the demonstrated potential of new applicants. Objectives should be reasonable, feasible, and flexible. Proposals should clearly demonstrate how the institution will meet the program's objectives and plan.
3. ***Support of Diversity:*** Proposals should show substantive support of the Bureau's policy on diversity. Proposals should demonstrate how diversity will be achieved in the different aspects of program administration and of program design, content and implementation, including individual grantee/participant recruitment, selection and placement. It is important that proposals have a clearly articulated diversity plan and not simply express general support for the concept of diversity.
4. ***Project Monitoring and Evaluation:*** Proposals should include a plan to evaluate the activity's success, both as the activities unfold and at the end of the program. The Bureau recommends that the proposal include a draft survey questionnaire or other technique plus description of a methodology to use to link outcomes to original project objectives. Award-receiving organizations/institutions will be expected to submit intermediate reports after each project component is concluded or quarterly, whichever is less frequent.
5. ***Cost-effectiveness/Cost-sharing:*** The overhead and administrative components of the proposal, including salaries and honoraria, should be kept as low as possible. All other items should be



necessary and appropriate. Proposals should maximize cost-sharing through other private sector support as well as institutional direct funding contributions.

## **V. PROPOSAL CONTENTS**

Applicants should submit a complete and thorough proposal describing the program in a convincing and comprehensive manner. Since there is no opportunity for applicants to meet with reviewing officials, the proposal should respond to the criteria set forth in the solicitation and other guidelines as clearly as possible.

Proposals should address succinctly, but completely, the elements described below and must follow all format requirements.

**NOTE:** Proposals submitted through Grants.gov may only be submitted in the following formats:

- Microsoft Word
- Microsoft Excel
- Adobe Portable Document Format (PDF)
- ASCII Text
- Joint Photographic Experts Group (JPEG images)

Proposals should include the following items under the section headings in the GrantSolutions Application Checklist:

### **Online Forms**

SF-424, "Application for Federal Assistance"

SF-424A, Budget Information – Non-Construction Programs

SF-424B, "Assurances - Nonconstruction Programs"

Include other attachments, if applicable, such as indirect agreements, form 990, SF-LLL, etc.

### **Program Narrative**

Executive Summary (One page)

In one double-spaced page, provide the following information about the project:

1. Name of organization/participating institutions
2. Beginning and ending dates of the program
3. Proposed theme
4. Nature of activity
5. Funding level requested from the Bureau, total program cost, total cost-sharing from applicant and other sources
6. Scope and Goals
  - a. Number and description of participants
  - b. Wider audience benefiting from program (overall impact)
  - c. Geographic diversity of program, both U.S. and overseas
  - d. Fields covered
  - e. Anticipated results (short and long-term)

## Narrative

In 20 double-spaced, single-sided pages or less, provide a detailed description of the project addressing the areas listed below.

1. Vision (statement of need, objectives, goals, benefits)
2. Participating Organizations
3. Program Activities (advertisement, recruitment, orientation, academic component, cultural program, participant monitoring)
4. Program Evaluation
5. Follow-on
6. Project Management
7. Work Plan/Time Frame
8. Sample budget using the following scenario: One musical ensemble consisting of four musicians travels to South Africa, Zimbabwe, Botswana, and Namibia over the course of four weeks.

## Additional Information to be Submitted

Summary and Detailed Budget (list allowable costs and any other program specific budget issues.)

Calendar of activities/itinerary, if applicable

Letters of endorsement

Resumes and CVs (resumes of all new staff should be included in the submission; no resume should exceed two pages.)

First Time Applicant Attachments, if applicable.

**Please note:** Effective January 7, 2009, all applicants for ECA federal assistance awards must include in their application the names of directors and/or senior executives (current officers, trustees, and key employees, regardless of amount of compensation). In fulfilling this requirement, applicants must submit information in one of the following ways:

- Those who file Internal Revenue Service Form 990, "Return of Organization Exempt From Income Tax," must include a copy of relevant portions of this form.
- Those who do not file IRS Form 990 must submit information above in the format of their choice.

As part of final program reporting requirements, successful applicants will also be required to submit a one-page document, derived from their program reports, listing and describing their grant activities. For successful applicants, the names of directors and/or senior executives (current officers, trustees, and key employees), as well as the one-page description of grant activities, will be transmitted by the State Department to OMB, along with other information required by the Federal Funding Accountability and Transparency Act (FFATA), and will be made available to the public by the Office of Management and Budget

on its USASpending.gov website as part of ECA's FFATA reporting requirements.

Include other attachments, if applicable, i.e. the SF-LLL form, etc.

#### **ADHERENCE TO ALL REGULATIONS GOVERNING THE J VISA**

The Bureau of Educational and Cultural Affairs places critically important emphases on the security and proper administration of Exchange Visitor (J visa) Programs and adherence by successful applicants and sponsors to all regulations governing the J visa. Therefore, proposals should demonstrate the applicant's capacity to meet all requirements governing the administration of Exchange Visitor Programs as set forth in 22 CFR 62, including the oversight of Responsible Officers and Alternate Responsible Officers, screening and selection of program participants, provision of pre-arrival information and orientation to participants, monitoring of participants, proper maintenance and security of forms, record-keeping, reporting and other requirements.

ECA will be responsible for issuing DS-2019 forms to participants in this program. A copy of the complete regulations governing the administration of Exchange Visitor (J) programs is available at <http://J1visa.state.gov> or from:

Office of Designation, Private Sector Programs Division  
U.S. Department of State  
SA-44, Suite 668  
301 4<sup>th</sup> Street, SW  
Washington, DC 20547

**V. APPLICATION SUBMISSION**  
**The RFGP indicates the date the complete proposal is due and the manner in which proposals must be submitted. There are NO EXCEPTIONS to this deadline. For further information regarding this program or the competition, call SHANNON DORSEY at (202) 632-2969, ECA/PE/C/CU; email: [dorseyds@state.gov](mailto:dorseyds@state.gov).**